

TOY, CLARE C., M. M. Requiem. (2010)
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The Requiem which is the centerpiece of this document is a musical composition for mixed choir and organ, written in partial fulfillment of the requirements for the M.M. in Music Composition. Additional instrumentation includes harp accompaniment for the setting of Psalm 23, and a handbell part for two of the anthems.

This work is based on the text for Burial of the Dead (Rite Two) in the Book of Common Prayer of the Episcopal Church, which is in the Public Domain. It also incorporates several Scripture texts, including Isaiah 25:6-9 (New International Version) and Psalm 23 (King James Version) and an anthem based on John 14:1-6. The full text may be found in Appendix A.

An introductory chapter describes the process of researching other Requiems, deciding on a text, choosing the musical settings for each text, and bringing the work to completion. Musical examples highlight the use of creative dissonance, rhythmic and metric diversity and textural variation within the work.

The Requiem will be performed at the morning services of First Presbyterian Church of Greensboro on November 7, 2010, which is All Saints Sunday. In addition to the Requiem, other pieces were composed for those worship services, including an organ prelude and postlude, an opening hymn (text and music) and two responses for choir and congregation. These are included in Appendix B.

REQUIEM

by

Clare C. Toy

A Thesis Submitted to
the Faculty of the Graduate School at
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in Partial Fulfillment
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Master of Music

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Approved by

Committee Chair

APPROVAL PAGE

This thesis has been approved by the following committee of the Faculty of The
Graduate School at the University of North Carolina at Greensboro.

Committee Chair _____

Committee Members _____

Date of Acceptance by Committee

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CHAPTER I

INTRODUCTION

Prior to pursuing undergraduate and graduate degrees in music composition, I served for over forty years as a church musician. This included being a church pianist, directing church choirs and, ultimately, composing music for church choirs and congregations. My sole purpose in getting a graduate degree in composition was to improve my skills toward this end—writing music for worship.

As I began to ponder my Master's composition project, the idea of writing a Requiem rose to the top of my list of possibilities. I approached Dr. Robert Wells, Associate Professor of Voice at UNCG, and also Director of Music Ministry at the First Presbyterian Church of Greensboro, about the possibility of partnering with First Presbyterian on this project. His response was an enthusiastic “yes!” Dr. Wells told me that their choir typically sings a Requiem on All Saints Sunday (the first Sunday after All Saints Day) and suggested that they might present my Requiem on November 7, 2010. This conversation took place in early September, 2009, giving me a full year in which to complete the work.

The first challenge was deciding on a text. As a starting point, I perused numerous Requiems, widely ranging in date, length and content (Table 1).

Berlioz (1837) ¹	Brahms (1868) ²	Britten (1962) ³	Bruckner (1849) ⁴
<i>Requiem</i>	<i>Blessed are they</i>	<i>Requiem Eternum</i>	<i>Requiem</i>
<i>Kyrie</i>	<i>Behold, all flesh is as grass</i>	<i>Kyrie</i>	<i>Kyrie</i>
<i>Dies Irae</i>	<i>Lord, make me to know</i>	<i>Dies Irae</i>	<i>Dies Irae</i>
<i>Quid sum miser</i>	<i>How lovely is Thy dwelling place</i>	<i>Domine Jesu Christe</i>	<i>Domine Jesu</i>
<i>Rex tremendae</i>	<i>Ye now are sorrowful</i>	<i>Sanctus</i>	<i>Hostias</i>
<i>Quaerens me</i>	<i>Here on earth</i>	<i>Agnus Dei</i>	<i>Quam Olim</i>
<i>Lacrimosa</i>	<i>Blessed are the dead</i>	<i>Libera Me</i>	<i>Sanctus</i>
<i>Domine Jesu</i>			<i>Benedictus</i>
<i>Hostias</i>			<i>Agnus Dei</i>
<i>Sanctus</i>			<i>Requiem</i>
<i>Agnus Dei</i>			<i>Cum Sanctis</i>

Cherubini (1816) ⁵	Durufle (1947) ⁶	Faure (1888) ⁷	Mozart (1791) ⁸
<i>Requiem</i>	<i>Requiem</i>	<i>Requiem</i>	<i>Requiem</i>
<i>Kyrie</i>	<i>Kyrie</i>	<i>Kyrie</i>	<i>Kyrie</i>
<i>Requiem aeternam</i>	<i>Domine Jesu</i>	<i>Domine Jesu</i>	<i>Dies Irae</i>
<i>Dies Irae</i>	<i>Sanctus</i>	<i>Sanctus</i>	<i>Tuba Mirum</i>
<i>Domine Jesu</i>	<i>Pie Jesu</i>	<i>Pie Jesu</i>	<i>Rex Tremendae</i>
<i>Sanctus</i>	<i>Agnus Dei</i>	<i>Agnus Dei</i>	<i>Recordare</i>
<i>Pie Jesu</i>	<i>Lux aeterna</i>	<i>Libera me</i>	<i>Confutatis</i>
	<i>Libera me</i>	<i>In Paradisum</i>	<i>Domine Jesu</i>
	<i>In Paradisum</i>		<i>Hostias</i>
			<i>Lacrimosa</i>
			<i>Sanctus</i>
			<i>Benedictus</i>
			<i>Agnus Dei</i>

¹ Hector Berlioz, *Grandmesse des morts: Requiem* (Bärenreiter-Verlag: New York, 1992).

² Johannes Brahms, *Ein Deutsches Requiem* (Kalmus: New York, 1900).

³ Benjamin Britten, *War Requiem* (Boosey and Hawkes: New York, 1997).

⁴ Anton Bruckner, *Requiem D-Moll* (Bruckner Gesellschaft: Vienna, 1998).

⁵ Maria Luigi Cherubini, *Requiem in D Minor* (Sernissima Music/Kalmus: Boca Raton, FL, 2006).

⁶ Maurice Durufle, *Requiem* (Durand & C: Paris, 1950).

⁷ Gabriel Fauré, *Requiem* (J. Hamelle & C: Paris, 1998).

⁸ Wolfgang Amadeus Mozart, *Requiem* (C. F. Peters: New York).

Ockeghem (1480-90) ⁹	Pinkham (1992) ¹⁰	Rutter (1986) ¹¹	Verdi (1874) ¹²
<i>Requiem</i>	<i>Requiem</i>	<i>Requiem</i>	<i>Requiem</i>
<i>Kyrie</i>	<i>Kyrie</i>	<i>Kyrie</i>	<i>Kyrie</i>
<i>In medio mortis</i>	<i>Sanctus</i>	<i>Out of the deep</i>	<i>Dies Irae</i>
<i>Sicut cervus desiderat</i>	<i>Agnus Dei</i>	<i>Pie Jesu</i>	<i>Domine Jesu</i>
<i>Rex gloriae</i>	<i>Lux Aeterna</i>	<i>Sanctus</i>	<i>Sanctus</i>
	<i>In Paradisum</i>	<i>Agnus Dei</i>	<i>Agnus Dei</i>
		<i>Psalm 23</i>	<i>Lux Eterna</i>
		<i>Lux Eterna</i>	<i>Libera Me</i>

Table 1. List of Requiems and their movements by other composers.
(Alphabetical by composer)

With the exception of the Brahms *German Requiem*, all of these Requiems are derived in some way from the liturgy of the Requiem Mass of the Roman Catholic Church. Hence, there are certain movements, the *Kyrie*,¹³ the *Sanctus*,¹⁴ and the *Agnus Dei*,¹⁵ which are common to most, because they are a standard part of every Mass. I started my compositional efforts with these three, because I was still in the process of deciding on the full text of the Requiem. In an effort to make the text understandable to all, I included the English translation as well as the Greek and Latin texts in all three of these pieces, and in the later-written *Requiem Aeternam*.¹⁶

When I served on the staff of an Episcopal Church, I became familiar with the two Burial Rites in the *Book of Common Prayer*, and always admired the beauty of the texts. Rite One employs the more traditional language, and Rite Two the more

⁹ Johannes Ockeghem, *Requiem für sechsstimmigen gemischten Chor* (Eulenburg: Zurich, ?).

¹⁰ Daniel Pinkham, *The Small Requiem* (C.F. Peters: New York, 2000).

¹¹ John Rutter, *Requiem* (Oxford University Press: Oxford, 1986).

¹² Giuseppe Verdi, *Requiem to the Memory of Alessandro Manzoni* (G. Schirmer, Inc: New York, 1895).

¹³ Clare Toy, *Requiem*, 28.

¹⁴ Toy *Requiem*, 68.

¹⁵ Toy *Requiem*, 98.

¹⁶ Toy *Requiem*, 76.

contemporary. It should be noted that these texts are in the public domain, and therefore could be used without seeking permission from the copyright owner. Ultimately *The Burial of the Dead: Rite Two*¹⁷ was the source that I proposed (Table 2). There was a broad selection of Scriptures, in addition to the written liturgy. I chose an Old Testament lesson (Isaiah 25:6-9), a Psalm (23), and a New Testament lesson (John 14:1-6). The first two were set to music, and the latter was the basis for the text of *In the Father's Dwelling*, the anthem that precedes the *Sanctus* (Appendix A.)

The presence of a beautiful pipe organ at First Presbyterian motivated me to write organ accompaniment for most of the anthems. *Psalm 23* was scored for choir and harp.¹⁸ A friend of mine is an excellent harpist, and gave me excellent pointers on writing for the harp. I wrote a handbell part for *In the Father's Dwelling* and *Sanctus*.¹⁹

Title	Source
<i>Introit</i>	<i>The Book of Common Prayer: Burial Rite Two</i>
<i>Kyrie</i>	<i>The Book of Common Prayer: Holy Eucharist Rite One</i>
<i>Everlasting Joy</i>	Antiphon text by Clare Toy; Verses from Isaiah 25:6-8 of the Holy Bible, New International Version
<i>Psalm 23</i>	Holy Bible, King James Version, as found in <i>The Book of Common Prayer: Burial Rite One</i>
<i>In the Father's Dwelling</i>	Text by Clare Toy; based on the Holy Bible, John 14:1-6
<i>Sanctus</i>	<i>The Book of Common Prayer: Holy Eucharist Rite Two</i>
<i>Requiem Aeternam</i>	<i>The Book of Common Prayer: Burial Rite Two</i>
<i>A Song to the Lamb</i>	<i>The Book of Common Prayer: Morning Prayer Rite Two</i>
<i>Agnus Dei</i>	Traditional, as found in Daniel Pinkham's <i>The Small Requiem</i>
<i>Christ is Risen</i>	<i>The Book of Common Prayer: Burial Rite Two</i>

Table 2. List of movements and sources in Toy *Requiem*

¹⁷ *The Book of Common Prayer* (The Seabury Press: New York, 1979), 491.

¹⁸ *Toy Requiem*, 52-63.

¹⁹ *Toy Requiem*, 64-75.

In addition to the Requiem itself, I was to compose all of the other music for All Saints Sunday, including a prelude, an opening hymn, several short congregational responses, and a postlude (Appendix B). I decided to invite congregational participation during the Requiem itself by including several anthems with antiphons to be sung by choir and congregation. The greatest challenge that I faced was setting texts that are mostly non-metrical to music. My previous experience in setting the Psalms to music was helpful in this regard. I determined the natural rhythm of each text, and then adapted a melody to that rhythm. The only departure from this was the use of Simplified Anglican Chant for *Everlasting Joy*, which is to be sung unmetered, like spoken text.²⁰ I wrote a metrical antiphon in the same piece for choir and congregation to sing, which is based on a parallel passage in Isaiah.²¹ My compositional order for all the pieces was melody first (based on the text), then vocal arrangement, then accompaniment, dynamics, and articulations. I sought to be creative in my harmonization, to include metric and rhythmic diversity in the work, and to vary the textures and voicing.

I employed dissonant harmonies at appropriate points to add interest and to reinforce the text. The *Kyrie* contains one example of this (Ex. 1).



Example 1. Minor 9th dissonance in *Kyrie Eleison*, mm. 36, 56, and 79.

²⁰ *Toy Requiem*, 43-46.

²¹ *Toy Requiem*, 40-42, 47-51.

Another example of dissonance which directly relates to the text is the major 7th above the bass in m. 28 of *Psalm 23*, on the word “death” (Ex. 2).

The image displays four staves of musical notation. The first two staves show a single note on a treble clef staff, with the word "death." written below. The third staff shows a melodic line with the lyrics "Yea, though I walk through the valley of the shadow of" below it. The fourth staff shows a bass line with the lyrics "val - ley of death." below it. The dissonance is highlighted by the major 7th interval between the notes in the first and fourth staves.

Example 2. Major 7th dissonance in *Psalm 23*, m. 28.

The unusual meter of 5/4 is used in both *In the Father's Dwelling* and *Sanctus*, divided into a 3 + 2 pattern.²² *Psalm 23* employs varied compound meters ranging from 9/8 to 12/8, with a 15/8 meter in m. 47 (Ex. 3).

The image shows a musical score for five staves. The top staff is a vocal line with lyrics "ev - er for - ev - er for -" and dynamic markings "div." and "mf". The second staff is a vocal line with lyrics "I will dwell in the house of the LORD, I will dwell in the house of the LORD for -" and dynamic markings "mf". The third staff is a vocal line with lyrics "I will dwell in the house of the LORD, I will dwell in the house of the LORD for -" and dynamic markings "mf". The fourth staff is a vocal line with lyrics "ev - er for - ev - er for -" and dynamic markings "mf". The fifth staff is a piano accompaniment with a complex 15/8 meter. The score is divided into two systems, with the first system ending at measure 47 and the second system starting at measure 48.

Example 3. 15/8 meter in *Psalm 23*, mm. 47-48.

²² Toy Requiem, 64-75.

Rhythmic interest was added in the same piece by the use of duplets against triplets, and in *A Song to the Lamb* by juxtaposing two dotted quarters and three quarter notes in the $\frac{3}{4}$ meter (Ex. 4).

The image shows a musical score for Example 4, which is a section from *A Song to the Lamb*, measures 33-35. The score is written for voice and piano. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line consists of a single melodic line with lyrics 'blood you have re - deemed for'. The piano accompaniment features a complex rhythmic pattern with duplets and triplets. The measure numbers 33, 34, and 35 are indicated at the beginning of each measure.

Example 4. Rhythmic counterpoint in *A Song to the Lamb*, mm. 33-35.

Examples of varied texture and voicing in the work include the use of a soprano solo in mm. 42-51 of the *Introit*, followed by an alto solo in mm. 52-55, then a soprano/alto duet in mm. 56-65, and lastly a baritone solo in mm. 91-106 of the same piece; a passage for unison basses and then unison tenors in mm. 12-20 of the *Kyrie*; and sections for SATB voices with only the organ pedal in accompaniment in mm. 1-8, 20-28, and 61-68 of *Requiem Aeternam*.

In June of 2010, I attended the annual Composer's Symposium in Decatur, Georgia, sponsored by Pine Lake Music Company and the Joseph Martin Institute. At this symposium, which I have attended since its inception in 2005, I had lessons with Joel Raney, Mary McDonald, and Jane Holstein, all of whom are organists and published

composers. They gave me many excellent suggestions about the organ part as well as the choral score. Since I am a pianist, these were particularly helpful.

One of the extremely helpful ideas I took away from the Composer's Symposium was the use of a proofreading checklist, which I used in editing the Requiem (Table 3).

Title	Measure #'s	Articulations
Subtitle	Brackets etc.	Lyrics
Composer	Repeats/Endings	Slurs/Ties/Exts
Source	Time Signatures	Stems/Beams
Metronome	Key Signatures	Accidentals
Group names	Clefs	Organ Markings
Copyright	Tempo changes	Margins
Page #'s	Dynamics	Page Titles

Table 3. Proofreading checklist²³

My purpose in gaining a graduate degree in Music Composition was first and foremost to improve my writing skills. During the summer of 2010 I learned that Shawnee Press will be publishing one of my anthems—my first to be published. My graduate study has added many colors to my compositional palette, in terms of broader harmonic possibilities, rhythmic and metric diversity, and textural variety. The process of writing this Requiem has challenged me to employ these colors in imaginative ways, inspired by the masters of the past and of the present.

²³ Adapted from the Anthem checklist used by Lorenz Publishing Company, presented at the 2010 Composer's Symposium at Pine Lake Music Company, June 14-27, 2010.

CHAPTER II

REQUIEM

For SATB Choir and Organ

Introit

Book of Common Prayer

SATB with organ

Clare C. Toy (ASCAP)

$\text{♩} = 60$

SA

TB

Organ

Gt. *f*

Sw.

5

Introit

9 *f*

"I am res - ur-rec - tion.

f

"I am res - ur-rec -

13

I am ____ life." says the Lord, ____

tion, life." says the Lord, ____

13

Introit

17

says the Lord. "Who - ev - er has faith in me

says the Lord. "Who - ev - er has faith in me

Gt.

21

shall have life,

shall have life, shall have life.

Introit

25 *mf*

e - ven though he die. — And ev' - ry one who has life, and has com-

25 *mf* Choir (both)

29 *f*

mit - ted them-selves to me in faith shall not die, —

29 *f* Gt.

Introit

33

— shall not die, — shall not die (for) for -

shall not die for -

Sw.

38

ev - er." —

ev - er." —

poco rit.

Introit

42 $\text{♩} = 54$ Soprano Solo *mf*

As for — me, I know that my Re-deem-er

42 $\text{♩} = 54$ Gt. *mf*

Choir

46

lives and that at the last He will stand u-pon the

46

Introit

50

Alto solo *mf*

earth. _____ Af - ter my a - wa - king,

50

mf

54

Soprano and alto soloists *f*

he will raise me up; and in my bo - dy ____ I shall see God!

54

f

Introit

58

I my - self shall see, and my eyes be - hold him who is my

58

62

friend and not (and not) a stran - ger.

62

Introit

poco accel.

66

SATB Choir

Musical notation for SATB Choir, measures 66-69. The notation consists of four staves (Soprano, Alto, Tenor, Bass) with whole rests in each measure.

poco accel.

66

Sw.

Musical notation for Piano, measures 66-69. The notation consists of three staves (Right Hand, Left Hand, Bass). The Right Hand part is marked 'Sw.' and features a melodic line with a long note in measure 68. The Left Hand part is marked 'Gt.' and features a rhythmic accompaniment. The Bass part provides a harmonic foundation.

 $\text{♩} = 60$ *f*

70

Musical notation for SATB Choir and Piano, measures 70-73. The SATB Choir part includes the lyrics: "I am res - ur-rec - tion. I am — life." The Piano part provides accompaniment for the choir. The notation consists of four staves for the choir and three for the piano.

 $\text{♩} = 60$

"I am res - ur-rec - tion, life."

70

Musical notation for Piano, measures 70-73. The notation consists of three staves (Right Hand, Left Hand, Bass). The Right Hand part features a melodic line with a long note in measure 72. The Left Hand part features a rhythmic accompaniment. The Bass part provides a harmonic foundation.

Introit

74

says the Lord, ___ says the Lord. ___

says the Lord, ___ says the Lord. ___

74

78

"Who - ev - er has faith in me ___ shall have life,

"Who - ev - er has faith in me ___ shall have life,

78 Gt.

Introit

82

e - ven though (he) he

shall have life. e - ven though he

82

86 *poco rit.*

die.\"

die.\"

86 *poco rit.*

Introit

91 $\text{♩} = 54$

Baritone Soloist *mf*

For none of us has life in him-self, and

91 $\text{♩} = 54$

mf Choir (both)

95

none of us be-comes his own mas-ter when he dies. For

95

Introit

99

if we have life, — we are a - live in the Lord, — and if we die — we

102

die in the Lord, — so then whe-ther we live — or die, we are the

Introit

105 *poco accel.*

Lord's. _____

105 *poco accel.*

$\text{♩} = 60$

109

$\text{♩} = 60$

109 Sw.

Gt.

Introit

SATB Choir

113 *f*

"I am res - ur-rec - tion. I am — life."

113 "I am re - sur-rec tion, life."

f

117

says the Lord, — says the Lord. — "Who - ev - er has

says the Lord, — says the Lord. — "Who - ev - er has

117 Gt.

f

Introit

122

faith in me _____ shall have life,
faith in me _____ shall have life, shall have life.

127

E - ven though he die. *mf* And ev' - ry one who has life, and has com-
mf Choir (both)

Introit

131

mit - ted them-selves to me in faith shall not die, —

131

Sw.

Gt.

135

— shall not die, — shall not

135

Shall not

Introit

139 Soprano divisi

die (for) for - ev - er." _____ Shall not die
die for - ev - er." _____ Shall not die

139

144 *ff* *rit.*

for - ev - er." _____
for - ev - er." _____

144 *ff* *rit.*

Traditional Greek Text
With English Translation

Kyrie

SATB with Organ

Clare C. Toy (ASCAP)

$\text{♩} = 80$

SA

TB

Organ

mf

Sw.

Gt.

7

Kyrie Eleison

12

Basses *mf* Tenors *mf*

Ky - ri - e - - e - le - i - son. - Ky -

12

Gt.

18

TB

- ri - e - - e - le - i - son. Ky - ri - e e -

18

The musical score is written for a choir and piano. It consists of two systems of staves. The first system (measures 12-18) features a vocal line for Basses and Tenors, a guitar part (Gt.), and a piano accompaniment. The second system (measures 18-24) features a vocal line for Tenors and Trombone (TB), a guitar part (Gt.), and a piano accompaniment. The lyrics are 'Kyrie eleison'.

Kyrie Eleison

24 *mf* Ky-ri - e e - le - i - son. Ky-ri - e e -

Ky-ri - e e - le - i - son. Ky-ri - e e -

le - i - son. Ky-ri - e. Ky-ri

24

29 le - i - son. Ky - ri - e e - le - i - son.

le - i - son. Ky - ri - e e - le - i - son.

Ky - ri - e e - lei - i - son. Choir (both)

e.

Kyrie Eleison

Piu mosso
34 *mp*

Lord, have mercy! Have mercy upon us!

34 *Piu mosso*
mp

Lord, have mercy! Have mercy upon us!

37

Lord, have mercy! Have mercy upon us!

37

Kyrie Eleison

40 *Tempo 1*

on _____ us.

on us.

40 *Tempo 1*

Gt.

mf Gt.

44 *mf* Chris - te e le - i - son,

Chris - te e - le - i - son.

mf

Chris - te.

44

Kyrie Eleison

48

Chris - te e - le - i - son. Chris te e -

Chris - te e - le - i - son. Chris - te e -

Chris - te Chris - te e -

51

le - i - son. le - i - son. le - i - son.

le - i - son. le - i - son.

le - i - son. le - i - son.

Choir (both)

Kyrie Eleison

Piu mosso
54 **mp**

Christ, __ have __ mer - cy! Have mer - cy up - on us! __

mp

54 *Piu mosso*

Christ, __ have __ mer - cy up - on us! __

mp

57 **mf**

__ Christ, __ have __ mer - cy! Have mer - cy up -

mf

57

mf

The musical score is for a Kyrie Eleison, page 34. It is written in B-flat major (two flats) and common time (C). The score is divided into three systems. The first system (measures 54-56) features a vocal line and a piano accompaniment. The vocal line starts with 'Christ, __ have __ mer - cy! Have mer - cy up - on us! __'. The piano accompaniment consists of a grand staff (treble and bass clef) and a separate bass line. The tempo is marked 'Piu mosso' and the dynamics are 'mp' (mezzo-piano). The second system (measures 57-59) continues the vocal line and piano accompaniment. The vocal line starts with 'Christ, __ have __ mer - cy! Have mer - cy up -'. The piano accompaniment continues with the same grand staff and bass line. The tempo is marked 'Piu mosso' and the dynamics are 'mf' (mezzo-forte). The third system (measures 60-62) continues the vocal line and piano accompaniment. The vocal line starts with 'Christ, __ have __ mer - cy! Have mer - cy up -'. The piano accompaniment continues with the same grand staff and bass line. The tempo is marked 'Piu mosso' and the dynamics are 'mf' (mezzo-forte).

Kyrie Eleison

Tempo 1

60 *f* Chris - te e - lei - son.

on _____ us. Chris - te e - lei - son.

Chris - te e - lei - son.

Chris - te e - lei - son.

60 *f* *Tempo 1*

Gt. Chris - te e - lei - son.

Chris - te e - lei - son.

64 Chris - te e - lei - son. Chris - te e - le - i - son. _____

Chris - te e - lei - son. Chris - te e - le - i - son. _____

Chris - te e - lei - son. Chris - te e - le - i - son. _____

Chris - te e - lei - son. Chris - te e - le - i - son. _____

64

Kyrie Eleison

70

70

Choir

Choir

76

Piu mosso *mp*

Lord, __ have __ mer - cy! Have mer - cy up -

76

Piu mosso *mp*

Lord, __ have __ mer - cy up -

The musical score is for a Kyrie Eleison, page 36. It consists of three systems of music. The first system (measures 70-75) is in B-flat major (two flats) and 4/4 time. It features a vocal line with a fermata on the first measure, a piano accompaniment, and a choir entry in measure 74. The second system (measures 76-81) is in common time (C) and features a vocal line with lyrics, a piano accompaniment, and a choir entry in measure 80. The third system (measures 82-87) is in common time (C) and features a vocal line with lyrics, a piano accompaniment, and a choir entry in measure 86. The tempo is marked *Piu mosso* and the dynamic is *mp* (mezzo-piano).

Kyrie Eleison

79

on us! Lord, have mercy!

79

Have mercy up on us.

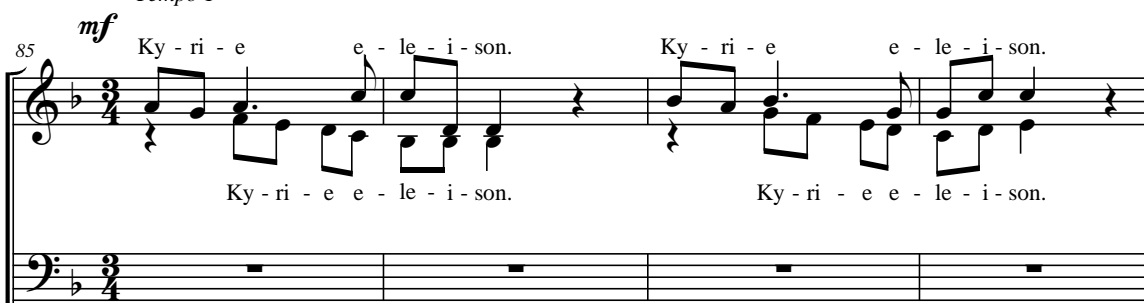
82

Gt.

Kyrie Eleison

Tempo 1

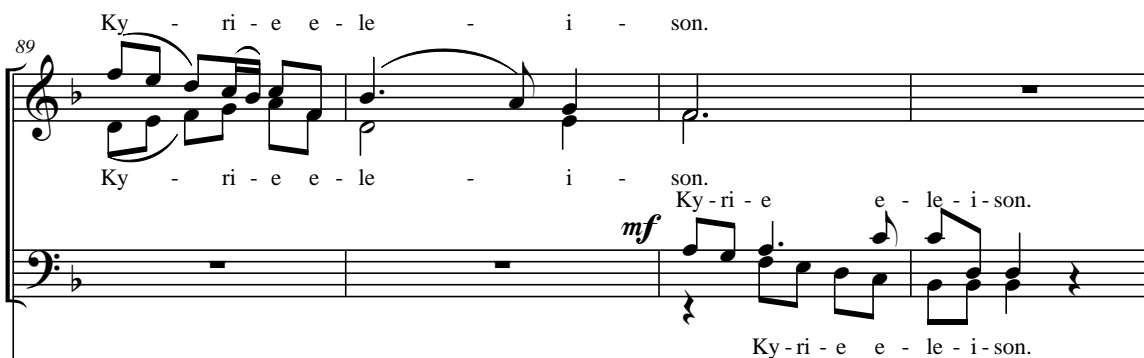
85 *mf* Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son.
Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son.



85 *mf* Gt.



89 Ky - ri - e e - le - i - son.
Ky - ri - e e - le - i - son. son. Ky - ri - e e - le - i - son.
mf Ky - ri - e e - le - i - son.



89



Kyrie Eleison

93 *f* Ky - ri - e e - le - i - son. Ky - ri - e. *f* Ky - ri - e. Ky - ri - e e - le - i - son. Ky - ri - e.

93 Sw. *f*

97 *rit.* Ky - ri - e e - le - i - son. Ky - ri - e e - le - i son. *rit.*

Everlasting Joy

Isaiah 35:10 paraphrase
Isaiah 25:6-9 (NIV)

SATB with Organ

Clare C. Toy (ASCAP)

$\text{♩} = 54$ Gt.

Organ

f

Sw.

Antiphon: Choir and Congregation

4

SA *f*

TB *f*

The ran - somed of the Lord shall re - turn, com - ing

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Everlasting Joy

7

up in - to Zi - on with sing - ing. They will

10

sing with joy and glad-ness, gone for - ev - er grief and

Everlasting Joy

13

sad-ness. _____ The ran - somed of the Lord shall re-turn, crowned with

13

17

ev - er - last - ing joy.

Second Time To Coda

The musical score is written for voice and piano. It begins with a treble and bass staff for the voice, and a grand staff (treble and bass) for the piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems. The first system starts at measure 13. The voice part has a long note on 'sad-ness.' followed by a rest, then 'The ran - somed of the Lord shall re-turn, crowned with'. The piano accompaniment features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The second system starts at measure 17. The voice part has a long note on 'ev - er - last - ing' followed by a rest, then 'joy.'. The piano accompaniment continues with a similar flowing eighth-note melody. The score ends with a double bar line and a repeat sign, indicating a second time through the final measures.

Isaiah 25 verses: Choir
Unmetered: like spoken text

Everlasting Joy

21 *mf*

v.6: On this mountain the LORD Almighty will pre-----pare
v.7: On this mountain he will de-----stroy

mf Choir (both)

23

a feast of rich foods for all peoples,
the shroud that enfolds all peoples,

23

Everlasting Joy

25

a banquet of a-----ged wine-----,
the sheet that covers all na-----tions;

25

27

D.C. after second time, then to CODA

the best of meats and the finest of wines.
he will swallow up death for- ever.

27

D.C. after second time, then to CODA

Isaiah 25 verses: Choir
 Unmetered: like spoken text

Everlasting Joy

♩ CODA

29 *mf*

v. 8: The Sovereign Lord will wipe away the tears from all faces;
mf v. 9: In that day they will say, "Surely this is our God;

29 *mf* Choir (both)

31

He will remove the dis-----grace of his people
 We trusted in him, and he saved us.

31

Everlasting Joy

33

From all the earth.-----
This is the LORD, we trusted in Him;-----

33

35

The LORD has spoken.
Let us rejoice and be glad in his sal-----vation."

35

Everlasting Joy

$\text{♩} = 54$

37

Gt.

f

Sw.

Antiphon: Choir and Congregation

40

f

f The ran - somed of the Lord shall re - turn, com - ing

40

Everlasting Joy

43

up in - to Zi - on with sing - ing. They will

43

46

sing with joy and glad-ness, gone for - ev - er grief and

46

Everlasting Joy

49

sad - ness. The ran - somed of the

52

Lord shall re-turn, crowned with ev - er - last - ing

Everlasting Joy

55 Choir only (no congregation)

joy; crowned with ev - er -

58

last - ing joy; crowned with

Everlasting Joy

61

ev - er - last - ing

Bass div.

64

ff

ff joy.

64

ff

Psalm 23

SATB with Harp

King James Version

Clare C. Toy (ASCAP)

$\text{♩} = 50$

mp

Soprano

mp

Alto

mp

Tenor

mp

Bass

mp

Harp

The Lord is my sheph-erd I shall not

The Lord is my sheph-erd I shall not

The Lord is my sheph-erd I shall not

The Lord is my sheph-erd I shall not

The Lord is my sheph-erd I shall not

Psalm 23

3 *mf* *piu mosso*

want. _____ He ma - keth me _____ to lie down in green

want. _____ He ma - keth me _____ to lie down in green

8 *mf* want. _____ He mak - eth me to lie down in green

want. _____ He ma - keth me _____ to lie down in green

3 *mf* *piu mosso*

5

pas - tures. _____ He lead - eth me _____ be - side the still

pas - tures. _____ He lead - eth me be - side still

8 pas - tures. _____ He

pas - tures. _____ He

5

Psalm 23

7

wa - ters. He lead - eth me be - side the still

8

lead - eth me be - side the still wa - ters, be - side still

7

9 *mp* wa - ters. He re - stor - eth my soul. *mf* He re -

10 *mp* wa - ters. He re - stor - eth my soul.

11 *mp* wa - ters. He re - stor - eth my soul.

12 *mp* wa - ters. He re - stor - eth my soul.

Psalm 23

11

stor - eth my soul; _____ He re - stor - eth my

mf He re - stor - eth my soul; *f* He re - stor - eth my soul, re - stor - eth my

8 *mf* He re - stor - eth my soul; *f* He re - stor - eth my

mf He re - stor - eth my soul; *f* My

11

13

soul. _____

soul. _____

8 soul. _____

soul. _____

13

Psalm 23

16 *mf*

He leads me in the paths of

mf

He

mf

He leads me in the

mf

He leads me in the

16

19

right-eous-ness, for His Name's

leads me in the paths of right-eous-ness, right-eous-ness,

paths of right-eous-ness, right-eous-ness,

paths for His Name's

19

Psalm 23

21

sake. He leads me in the paths of right-eous-ness. He for His Name's sake, in the sake. He leads me in the

23

right-eous - ness. for His Name's leads me in the paths of right-eous-ness, right-eous-ness, paths of right-eous-ness, right-eous-ness, paths of right - eous - -

Psalm 23

25

sake.

right - eous - ness.

right - eous - ness.

ness, right - eous - ness.

25

Yea, though I walk through the val-ley of the sha - dow of death,

Yea, though I walk through the val-ley of the sha - dow of death,

Yea, though I walk through the val-ley of the shadow of death,

Though I walk through the val - ley of death,

27

Yea, though I walk through the val-ley of the sha - dow of death,

Yea, though I walk through the val-ley of the sha - dow of death,

Yea, though I walk through the val-ley of the shadow of death,

Though I walk through the val - ley of death,

Psalm 23

29 *f* I will fear no e - vil

f I will fear no e - vil.

8 death, I will fear no

29 I will fear, I will fear no

31 For thou art with me, thy rod and thy staff, they com - fort me.

For thou art with me, thy rod and thy staff, they com - fort me.

f e - vil. Thou art with me, thy rod and staff, they com - fort me.

f e - vil. Thou art with me, thy rod and staff, they com - fort me.

31 *f*

Psalm 23

33 *mf* Thou pre -

33 *mf* Thou pre -

37 par - est a ta - ble be - fore me in the pre - sence of my e - ne - mies. Thou a -

37 par - est a ta - ble be - fore me in the pre - sence of my e - ne - mies. Thou a -

mf In the pre - sence of my e - ne - mies.

mf In the pre - sence of my e - ne - mies.

37 *mf*

Psalm 23

39 *f*
noint - est my head ___ with oil! _____ My
f
noint - est my head ___ with oil! _____ My
8 *f* My cup run - neth o - ver; _____
f My cup run - neth o - ver; _____
39
41 cup run - neth o - ver; _____ my cup run - neth
cup run - neth o - ver; _____ my cup run - neth
8 my cup run - neth
my cup run - neth
41

Psalm 23

43

o - ver. Sure - ly good - ness will fol - low me ____

o - ver. Sure - ly good - ness will fol - low me ____

o - ver. Sure - ly good - ness will fol - low me ____

o - ver. Sure - ly good - ness will fol - low me, fol - low me

45

all the days of my life, and I will dwell in the house of the LORD for -

all the days of my life, and I will dwell in the house of the LORD;

all the days of my life, and I will dwell in the house of the LORD;

all the days of my life, and I will dwell in the house of the LORD for -

Psalm 23

47 *div.* *mf* *mf* *mf*

ev - er for - ev - er for -

I will dwell in the house of the LORD; I will dwell in the house of the LORD for -

I will dwell in the house of the LORD; I will dwell in the house of the LORD for -

ev - er, for - ev - er, for -

49 *mp* *rit.* *p* *mp* *rit.* *p* *mp* *rit.* *p* *mp* *rit.* *p*

ev - er, er. er. er. er.

ev - er, er. er. er. er.

ev - er, er. er. er. er.

ev - er, er. er. er. er.

49 *mp* *p* *8va*

ev - er, er. er. er. er.

In the Father's Dwelling

Based on John 14:1-6

SATB with Organ and Handbells

Clare C. Toy (ASCAP)

Handbells

Sw.

Organ

Gt. *f*

5

8

The musical score is for the hymn 'In the Father's Dwelling'. It is written for SATB choir, Organ, and Handbells. The key signature has one flat (B-flat), and the time signature is 7/4. The tempo is marked as 152 beats per minute, and the dynamics are marked as *f* (forte). The score is divided into three systems. The first system includes staves for Handbells, Organ (Sw. and Gt.), and a Bass staff. The second system continues the organ and bass parts, with a measure number of 5. The third system continues the organ and bass parts, with a measure number of 8. The organ part features complex chordal textures with many beamed notes, and the bass part provides a steady accompaniment.

In the Father's Dwelling

mf

11

Unison women

mf

In the Fa - ther's dwel - ling, ——— loved ones are se - cure.

15

Sopranos

Altos

mf Unison men

Free from pain and grief there; ——— love and peace en - dure.

Gt.

Sw.

In the Father's Dwelling

19

To the Fa-ther's dwel-ling Je - sus led the way. There He wel-comes

To the Fa-ther's dwel-ling Je - sus led the way. He wel-comes

To the Fa-ther's dwel-ling Je - sus led the way. There He wel-comes

24

ev - - 'ry saint to heav'n's e - ter - nal day.

ev - - 'ry saint to heav'n's e - ter - nal day.

ev - - 'ry saint to heav'n's e - ter - nal day.

In the Father's Dwelling

27 *mp* *mf* *f*

mp *mf* *f*

In the Fa-ther's dwellHing, saints and an-gels sing prai - ses to the

mp *f*

Divisi In the Fa-ther's dwellHing, an-gels sing prai - ses to the

mp *mf* *f*

In the Fa-ther's dwellHing, saints and an-gels sing prai - ses to the

Sw.

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

32 *mf* *f*

Seque to Sanctus

Divisi

God of glo - ry, as the hea - vens ring. Seque to Sanctus

God of glo - ry, as the hea - vens ring. Seque to Sanctus

God of glo - ry, as the hea - vens ring. Seque to Sanctus

God of glo - ry, as the hea - vens ring. Seque to Sanctus

Seque to Sanctus

Sanctus

SATB with Organ and Handbells

Book of Common Prayer

Clare C. Toy (ASCAP)

$\text{♩} = 152$

f

Handbells

SA

f

TB

Sw.

Organ

Gt. *f*

Ho - ly, ho - ly, — ho - ly Lord,

Sanctus

5

div.

God of pow'r and might.

f

Ho - ly, ho - ly, ho - ly Lord,

Gt.

Sw.

9

mf

div.

Heav'n and earth are full, full of your glo - ry.

mf

Sanctus

13 *f*

san - na in the high - est. *f* Ho - san - na in the high - est. *f*

17 *mp*

Ho - ly, ho - ly, — ho - ly Lord, God of pow'r and *mp*

Gt. *mp*

Choir *mp*

Sanctus

21 *mf*

mf

might. Ho - ly, ho - ly, — ho - ly Lord, Bles - sed is He who

mf

mf Gt.

The musical score for measures 21-24 of the Sanctus. The key signature has two flats (B-flat major). The time signature is 4/4. The vocal line (soprano) has lyrics: "might. Ho - ly, ho - ly, — ho - ly Lord, Bles - sed is He who". The piano accompaniment (piano) features a melody in the right hand and a bass line in the left hand. The guitar part (Gt.) is indicated by a bracket and a single line with a melody. The dynamic marking *mf* (mezzo-forte) is present above the vocal line and below the piano accompaniment.

25

comes. Bles - sed is He who comes in the name of the Lord. —

The musical score for measures 25-28 of the Sanctus. The key signature has two flats (B-flat major). The time signature is 4/4. The vocal line (soprano) has lyrics: "comes. Bles - sed is He who comes in the name of the Lord. —". The piano accompaniment (piano) features a melody in the right hand and a bass line in the left hand. The guitar part (Gt.) is indicated by a bracket and a single line with a melody. The dynamic marking *mf* (mezzo-forte) is present above the vocal line and below the piano accompaniment.

Sanctus

29 *f*

Bles - - - sed is He - - - who comes. - - -

32

— Ho - ly, ho - ly, — ho - ly Lord,
Sanc - - - - - tus! —
Sw.

Sanctus

35

God of pow'r and might. Sanc - - - - -

Sanc - - - - - tus. Ho - ly, ho - ly, —

Gt.
Sw.


38

tus! Sanc - - - - -

ho - ly Lord, Heav'n and earth are full, full of your

Sanctus

41



tus! Ho - san - na in the glo - ry.

Gt.

44



high - est. Ho -

Ho - san - na in the high - est. Ho -

Sanctus

47

san - na in the high - est.

Altos div.

san - na in the high - est.

50

san - na in the high - est.

Requiem Aeternam

SATB with Organ

Book of Common Prayer

Clare C. Toy (ASCAP)

SA *mp* *Soprano div.*

Re - qui - em ae - ter - nam.

TB *mp*

(Re - qui - em) —

Organ

mp

5

Re - qui - em ae - ter -

5

Requiem Aeternam

9 *mf*

nam. Give rest, O Christ, to your ser - vants with your saints, where

mf

Give rest, O Christ, to your

9 Gt.

mf

Sw.

13

sor - row and pain are no more. _____ Nei-ther sigh-ing, but _

ser-vants with your saints, where sor-row and pain are no more.

13

Gt.

Requiem Aeternam

17 *mp* *Soprano div.*
life e - ver - last - ing. Re - qui -

17 *mp*

21 *mp*
- em ae - ter - - nam. Re - qui -

(Re - qui - em) —

21

Requiem Aeternam

25 Sopranos only *mf*

- em ae - ter - - nam. You

25 Gt. (both) *mf*

30 SATB

on - ly are im - mor - tal, cre - a - tor and ma - ker of man -

- Tenors only *mf*

You on - ly are im - mor - tal, cre - a - tor and ma - ker of man -

30

Requiem Aeternam

33

kind. And we (and we) are mor - tal, formed (formed) of the

kind. And we (and we) are mor - tal, formed (formed) of the

37

earth, and to earth (to earth) we shall re - turn. (We shall re -

earth, and to earth (to earth) we shall re - turn.

Requiem Aeternam

41

turn) For so did you or-dain when you cre - a - ted me, say-ing, "You are

41

45

dust, and to dust you shall re - turn." All of us go

45

45

Requiem Aeternam

49

down to dust. Yet e - ven at the

mp

Yet

49

53

grave, e - ven at the grave, e - ven at the

e - ven at the grave, E - ven at the grave, at the

53

Requiem Aeternam

57 *f* *Soprano div.*

grave we make our song.

grave we make our song.

61 *subito p*

Al - le - lu - ia, al - le - lu - ia.

(Al - le - lu - ia)

61

subito p

Requiem Aeternam

65 *mp* *Soprano div.*

Al - le - - lu - ia, Al - le - lu -

65

mp

68 *Soprano div.* *mf*

ia. (Al - le - lu - ia.) Al - le - - lu - ia.

68 *Gt. (both)* *mf*

Requiem Aeternam

71

Al - le - lu - ia. Al - le - lu - ia, ___

(Al - le - lu - ia)

75

Al - le - lu - ia!

A Song to the Lamb

Book of Common Prayer

SATB with Organ

Clare C. Toy (ASCAP)

$\text{♩} = 120$

SA

TB

Organ

Sw.

mf

Gt.

5

5

The musical score is for a SATB choir with organ accompaniment. It is in 3/4 time with a tempo of 120 beats per minute. The key signature has one flat (B-flat). The score is divided into two systems. The first system contains measures 1 through 4. The Soprano (SA) and Tenor (TB) parts are mostly whole rests. The Organ part features a Swell (Sw.) in the right hand and a Grace Note (Gt.) in the left hand, both marked *mf*. The second system contains measures 5 through 8. Measures 5 and 6 have a '5' above the staff, indicating a fifth measure rest for the vocal parts. The organ part continues with a melodic line in the right hand and a bass line in the left hand.

A Song to the Lamb

Antiphon (choir and congregation)

9 *mf*

Splen - dor and ho - nor and king - ly power are yours by

9

9

13 1)

right, O Lord our God.

13

13

A Song to the Lamb

17 2) Verse One (Choir)

Lord our God.

For you cre - a - ted

Gt. (both)

The musical score for measures 17-20. The vocal line (treble clef) has a repeat sign over measures 17-18 with a '2)' above it. The lyrics 'Lord our God.' are under measures 17-18. 'For you cre - a - ted' is under measures 19-20. The piano accompaniment (grand staff) includes a guitar line labeled 'Gt. (both)' in the right hand. The key signature has one flat (Bb).

21

ev - 'ry - thing — that is. and by your will they were cre -

21

The musical score for measures 21-24. The vocal line (treble clef) has a repeat sign over measures 21-22. The lyrics 'ev - 'ry - thing — that is. and by your will they were cre -' are under measures 21-24. The piano accompaniment (grand staff) includes a guitar line. The key signature has one flat (Bb).

A Song to the Lamb

25

And yours by

a - ted and have their be - ing;

29

right, O Lamb that was slain, for with your

A Song to the Lamb

33

blood you have re - deemed for God, From ev - 'ry

37

fam - i - ly, lan - guage, peo - ple, and na - tion, ____

A Song to the Lamb

41

— a king - dom of priests to serve our

41

46 *f*

f God.

46 *f* Sw.

Gt.

A Song to the Lamb

50 Antiphon (choir and congregation)

Splen - dor and ho - nor and king - ly power are yours by

50

54 1) right, O Lord our God.

54

The musical score is written for a choir and congregation. It consists of three systems of staves. The first system (measures 50-53) features a vocal line with lyrics and a piano accompaniment. The second system (measures 54-57) continues the vocal line with the lyrics 'right, O Lord our God.' and includes a first ending bracket. The third system (measures 58-61) shows the continuation of the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

A Song to the Lamb

58 2) Verse Two (Choir) *mf*

Lord our God. And so, to

58 Gt. (both) *mf*

62 him who sits u - pon the throne, and to Christ the

62

A Song to the Lamb

66

Lamb, be wor-ship and praise, do-mi-nion and

mf

71

splen-dor, for-ev-er and for-ev-er

A Song to the Lamb

76 *f*

more, for - ev - - er and for - ev - -

76 *f*

76 *f*

80

- - er - more.

80

80

A Song to the Lamb

Antiphon (choir and congregation)

85

Splen - dor and ho - nor and king - ly power are yours by

85

89

1)

right, O Lord our God.

A Song to the Lamb

93 2)

Lord, our God,

93

97

rit.

The musical score is for a piece titled "A Song to the Lamb" on page 97. It is written in G major (one sharp) and 4/4 time. The score includes a vocal line and a piano accompaniment. The vocal line begins at measure 93 with the lyrics "Lord, our God," and features a fermata over the final note. The piano accompaniment consists of two staves. The right hand has a melodic line with a fermata at measure 93 and a final chord at measure 97. The left hand has a bass line with a fermata at measure 93 and a final chord at measure 97. The tempo marking "rit." is present at measure 97.

Agnus Dei

Traditional Latin Text
With English Translation

SATB with Organ

Clare C. Toy (ASCAP)

♩ = 63 *mp*

SA A - gnus De - i, qui

TB

Organ *mp* Choir

4 tol - lis pec - ca - ta, pe - ca - ta mun-di, do - na e - is re - qui -

4 Gt.

Agnus Dei

7

em.

mp

A - gnus De - i, qui tol - lis pec - ca - ta, pe - ca - ta mun - di,

7

10

Lamb of God, who takes a - way the

do - na e - is re - qui - em.

10

This musical score is for a setting of "The Lord's Prayer." It is written for a voice and piano. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into three systems, each with a vocal line and two piano accompaniment lines.

System 1 (Measures 13-15): The vocal line begins with the lyrics "sin of the world, grant them rest." The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A *mf* (mezzo-forte) dynamic marking is present.

System 2 (Measures 16-18): The vocal line continues with a melodic phrase. The piano accompaniment maintains the eighth-note bass line and adds more complex chordal textures in the right hand.

System 3 (Measures 19-21): The vocal line concludes with a final phrase. The piano accompaniment provides a concluding harmonic structure, with the right hand playing a series of chords.

Agnus Dei

19 *mf*

mf A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di, ___

Lamb of God who takes a - way the sin of the world,

19

22

do - na e - is re - qui - em. Lamb of God, who takes a - way the

A - gnus De - i, qui tol - lis pec - ca - ta, pec -

22

Agnus Dei

25

sin of the world, grant them rest.

ca - ta mun-di, do - na e - is re - qui - em.

Gt. (both)

25

28

28

Agnus Dei

31 *f*

Lamb of God, who

31

34

takes a - way the sin of the world, — grant us thy

The musical score is written for three parts: Voice, Piano, and Cello/Bass. The key signature has three flats (B-flat major), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 31-33, and the second system contains measures 34-36. The vocal line is in the upper staff of each system, the piano accompaniment is in the middle staff, and the cello/bass line is in the lower staff. The lyrics are: 'Lamb of God, who' (measures 31-33) and 'takes a - way the sin of the world, — grant us thy' (measures 34-36). The piano accompaniment features chords and arpeggiated figures. The cello/bass line provides a steady bass accompaniment. Dynamics include a forte (f) marking at measure 31 and a crescendo leading to a forte (f) marking at measure 34.

Agnus Dei

37

peace.

f

Lamb of God, who takes a - way the sin of the world,

37

40

Grant us thy peace.

Grant

grant us thy peace.

Grant

40

Agnus Dei

43

us thy peace.

us thy peace.

Choir

Gt.

47

Grant us thy peace.

Grant us thy peace.

rit.

rit.

Christ is Risen

Book of Common Prayer

SATB with Organ

Clare C. Toy (ASCAP)

$\text{♩} = 60$

SA

TB

Organ

Gt. (both)

f

5

f

Christ is ri - sen from the dead, tramp-ling down death by death.

Sw.

Gt.

Christ is Risen!

9

Christ is ri - sen from the dead, giv - ing life, giv - ing life,

9

giv - ing life to those in the tomb.

13

giv - ing life to those in the tomb.

13

giv - ing life to those in the tomb.

Christ is Risen!

17 *mf*

The Sun of right - eous-ness is glo-rious-ly ri - sen,

mf

The Sun of right - eous-ness is glo-rious-ly

17 Choir (both) *mf*

21

giv-ing light to those who sat in dark-ness and in the sha - dow ___ of

ri - sen, light to those, to those who sat in the sha - dow ___ of

21

Christ is Risen!

25



death. The Lord will

death.

25

30



guide our feet in - to the way of peace.

The Lord wil guide our feet to peace.

Christ is Risen!

34

hav-ing ta-ken a-way the sin of the world._____

34

hav-ing ta-ken a-way the sin of the world._____

39

39

Gt. (both)

f

Christ is Risen!

44 *f*

Christ is ri - sen from the dead, tramp-ling down death by death.

44 Sw. Gt.

48

Christ is ri - sen from the dead, giv - ing life, giv - ing life,

The musical score is for a hymn titled "Christ is Risen!". It is written for voice and piano. The first system (measures 44-47) features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The vocal line starts with a forte (f) dynamic and includes the lyrics "Christ is ri - sen from the dead, tramp-ling down death by death." The piano accompaniment consists of chords and single notes. The second system (measures 48-51) continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "Christ is ri - sen from the dead, giv - ing life, giv - ing life,". The piano accompaniment includes a section marked "Sw." (Swell) and "Gt." (Great) in the treble clef, and continues in the bass clef. The score is written in a common time signature (C) and uses a key signature of one sharp (F#).

Christ is Risen!

52 *mf*

giv - ing life to those in the tomb. *mf*

57

Christ will op - en the king - dom of hea - ven to all who be - lieve in his

57 Gt. (both) Christ will op - en the king - dom of hea - ven to

Christ is Risen!

60

Name, say - ing "Come, O bles - sed of my

all who be - lieve in him. "Come, O bles - sed of my

63

Fa - - - - ther." In - - - - to

Fa - - - - ther." In - - - - to

Bass div.

Christ is Risen!

66

par - a - dise may the an - gels lead you.

66

par - a - dise may the an - gels lead you.

69

At your com - ing may the mar - tyrs re -

69

At your com - ing may the mar - tyrs re -

Christ is Risen!

72 *f*

ceive you and bring you to the ho - ly ci - ty,

ceive you and bring you to the ho - ly ci - ty,

Je - - - ru - sa - lem.

75

(Je) Je - ru - sa - lem.

Je - - - ru - sa - lem.

Christ is Risen!

79

79

f

83

Christ is ri-sen from the dead, trampling down death by death.

83 Sw.

Gt.

Detailed description: The musical score is for a piece titled 'Christ is Risen!'. It begins at measure 79. The first system shows two vocal staves (treble and bass clef) with whole rests. Below them is a piano accompaniment for Sw. (Soprano/Woman) and Gt. (Guitar) instruments. The piano part consists of a treble and bass staff. The Sw. part has a forte (*f*) dynamic. The second system, starting at measure 83, features the vocalists singing the lyrics 'Christ is ri-sen from the dead, trampling down death by death.' The piano accompaniment continues with chords and moving lines. The Sw. part has a melodic line with some grace notes. The Gt. part has a bass line with some chords. The score ends at measure 83.

Christ is Risen!

87

Christ is ri - sen from the dead, giv - ing life, giv - ing life,

87

91

giv - ing life to those in the tomb. _____

91

Gt. (both)

Christ is Risen!

95

giv - ing life, giv - ing life,

95

99

Soprano div.

giv - ing life to those in the tomb.

99

The musical score is written for a vocal ensemble and piano. It is in the key of B-flat major (two flats) and 4/4 time. The score is divided into two systems. The first system (measures 95-98) features a vocal melody with the lyrics 'giv - ing life, giv - ing life,'. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with a steady bass line. The second system (measures 99-102) features a vocal melody with the lyrics 'giv - ing life to those in the tomb.' and a piano accompaniment with a more active right hand and a steady bass line. The score includes a 'Soprano div.' marking above the vocal line in measure 99.

Christ is Risen!

103 Sopranos

Christ is ri sen!_____

Tenors

Christ is

108 Altos All voices *rit.*

Christ is ri - sen. Christ is ri - - - - sen._____

ri - sen Christ is ri - - - - sen._____

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APPENDIX A

TEXT OF THE REQUIEM

Introit

“I am Resurrection; I am Life,” says the Lord.

“Whoever has faith in me shall have life,
even though he die.

And everyone who has life,
and has committed himself to me in faith,
shall not die for ever.”

As for me, I know that my Redeemer lives
and that at the last He will stand upon the earth.

After my awaking, he will raise me up;
and in my body I shall see God.

I myself shall see, and my eyes behold him
who is my friend and not a stranger.

For none of us has life in himself,
and none becomes his own master when he dies.

For if we have life, we are alive in the Lord,
and if we die, we die in the Lord.

So, then, whether we live or die,
we are the Lord's.¹

¹ *The Book of Common Prayer*, Burial of the Dead: Rite Two (The Seabury Press: New York, 1979), 491.

Kyrie

Kyrie eleison. Lord, have mercy! Have mercy upon us!

Christe eleison. Christ, have mercy! Have mercy upon us!

Kyrie eleison. Lord have mercy! Have mercy upon us!²

Everlasting Joy

Antiphon (*Choir and Congregation*)

The ransomed of the Lord shall return
Coming up into Zion with singing
They will sing with joy and gladness
Gone forever grief and sadness
The ransomed of the Lord shall return
Crowned with everlasting joy.³

Choir:

⁶ On this mountain the LORD Almighty will prepare
a feast of rich food for all peoples,
a banquet of aged wine—
the best of meats and the finest of wines.

⁷ On this mountain he will destroy
the shroud that enfolds all peoples,
the sheet that covers all nations;

⁸ he will swallow up death forever.

(*Antiphon*)

Choir:

The Sovereign LORD will wipe away the tears
from all faces;
he will remove the disgrace of his people
from all the earth.
The LORD has spoken.

² *The Book of Common Prayer*, Holy Eucharist: Rite One, 324.

³ Text for Antiphon by Clare C. Toy, adapted from Isaiah 35:10.

⁹ In that day they will say,
 "Surely this is our God;
 we trusted in him, and he saved us.
 This is the LORD, we trusted in him;
 let us rejoice and be glad in his salvation." ⁴

(Antiphon)

Psalm 23 (sung)

The LORD is my shepherd; I shall not want.
 He maketh me to lie down in green pastures;
 He leadeth me beside the still waters. He restoreth my soul;
 He leads me in the paths of righteousness for his Name's sake.
 Yea, though I walk through the valley of the shadow of death,
 I will fear no evil; for thou art with me;
 Thy rod and thy staff, they comfort me.
 Thou preparest a table before me in the presence of mine enemies;
 Thou annointest my head with oil; my cup runneth over.
 Surely goodness and mercy shall follow me all the days of my life,
 and I will dwell in the house of the LORD forever. ⁵

⁴ Bible Gateway website: Isaiah 25:6-9, New International Version. <<http://www.biblegateway.com/>> Used by permission of Zondervan, per website instructions. (Accessed September 15, 2009)

⁵ Bible Gateway website: Psalm 23, King James Version. <<http://www.biblegateway.com/>> Used by permission of Zondervan, per website instructions. (Accessed September 15, 2009)

John 14:1-6 (read)

¹"Do not let your hearts be troubled.

Trust in God; trust also in me.

²In my Father's house are many rooms;

if it were not so, I would have told you.

I am going there to prepare a place for you.

³And if I go and prepare a place for you,

I will come back and take you to be with me that you also may be where I am.

⁴You know the way to the place where I am going."

⁵Thomas said to him, "Lord, we don't know where you are going,

so how can we know the way?"

⁶Jesus answered, "I am the way and the truth and the life.

No one comes to the Father except through me.⁶

⁶ *Bible Gateway* website: John 14:1-6, New International Version. <<http://www.biblegateway.com/>>
Used by permission of Zondervan, per website instructions. (Accessed September 15, 2009)

In the Father's Dwelling

In the Father's dwelling loved ones are secure.
Free from pain and grief there, love and peace endure.

To the Father's dwelling Jesus led the way
There he welcomes every saint to God's eternal day.

In the Father's dwelling saints and angels sing
Praises to the God of glory as the heavens ring.⁷

Sanctus

Holy, Holy, Holy Lord, God of power and might,
heaven and earth are full of your glory.

Hosanna in the highest.

Blessed is he who comes in the name of the Lord.⁸

⁷ Text by Clare C. Toy, based on John 14:1-6.

⁸ *The Book of Common Prayer*, Holy Eucharist: Rite Two, 362.

Requiem Aeternam

Requiem Aeternam. Requiem Aeternam.

Give rest, O Christ, to your servants with your saints,
where sorrow and pain are no more,
neither sighing, but life everlasting.

Requiem Aeternam. Requiem Aeternam.

You only are immortal, creator and maker of mankind;
and we are mortal, formed of the earth, and to earth we shall
return. For so did you ordain when you created me, saying,
"You are dust, and to dust you shall return." All of us go down
to the dust; yet even at the grave we make our song:

*Alleluia. Alleluia. Alleluia.*⁹

⁹ *The Book of Common Prayer*, Burial of the Dead: Rite Two, 499.

A Song to the Lamb

Antiphon (Choir and Congregation)

Splendor and honor and kingly power
are yours by right, O Lord our God.

Choir:

For you created everything that is,
and by your will they were created and have their being;

And yours by right, O Lamb that was slain,
for with your blood you have redeemed for God,
From every family, language, people, and nation,
a kingdom of priests to serve our God.

Antiphon

Choir:

And so, to him who sits upon the throne,
and to Christ the Lamb,
Be worship and praise, dominion and splendor,
for ever and for evermore.¹⁰

¹⁰*The Book of Common Prayer*. Canticle 18, Morning Prayer Rite Two, 93-94.

Agnus Dei

Agnus Dei, qui tollis peccata, peccata mundi, dona eis requiem.

O Lamb of God, who takes away the sins of the world, grant them rest.

O Lamb of God, who takes away the sins of the world, grant them rest.

O Lamb of God, who takes away the sins of the world, grant us thy peace.¹¹

¹¹ Daniel Pinkham, *The Small Requiem* (C.F. Peters: New York, 2000.), Texts and translations page.
[Musical Score]

Christ is Risen

Christ is risen from the dead, trampling down death by death,
giving life to those in the tomb.

The Sun of Righteousness is gloriously risen, giving light to
those who sat in darkness and in the shadow of death.

The Lord will guide our feet into the way of peace, having
taken away the sin of the world.

Christ will open the kingdom of heaven to all who believe in
his Name, saying, Come, O blessed of my Father;

Into paradise may the angels lead you.

At your coming may the martyrs receive you,
and bring you into the holy city Jerusalem.¹²

¹² *The Book of Common Prayer*, Burial of the Dead: Rite Two, 500.

APPENDIX B
OTHER SERVICE MUSIC

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Worship the Lord

$\text{♩} = 70$ Reverently

Clare C. Toy (ASCAP)

Organ

Gt. (both)

mf

This system shows the first four measures of the piece. The Organ part is written in a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as 70 beats per minute and the mood as 'Reverently'. The dynamics are marked 'mf' (mezzo-forte). The Gt. (both) part is written in a single staff with a treble clef, also in F# and 3/4 time. The Organ part features a steady bass line with eighth notes, while the Gt. part plays a melody of eighth and quarter notes.

5 Gt.

Solo I

This system contains measures 5 through 8. The Gt. part is marked 'Solo I' and features a melodic line with eighth and quarter notes, some with slurs. The Organ part continues with a steady bass line. The key signature remains F# and the time signature 3/4.

9

This system contains measures 9 through 12. The Gt. part continues its melodic line. The Organ part features a steady bass line. The key signature remains F# and the time signature 3/4.

Worship the Lord

13 Solo II

Gt.

17

(Add)
Gt. (both)

21

f

The musical score is written for guitar and piano. It consists of three systems of music. The first system (measures 13-16) features a guitar solo in the treble clef with a melodic line and a piano accompaniment in the bass clef. The second system (measures 17-20) continues the guitar solo and piano accompaniment. The third system (measures 21-24) features a guitar solo in the treble clef with a melodic line and a piano accompaniment in the bass clef. The score is written in G major (one sharp) and 4/4 time. The guitar part is marked with a 'Solo II' instruction at measure 13 and a '(Add) Gt. (both)' instruction at measure 21. The piano part is marked with a forte 'f' dynamic at measure 21.

Worship the Lord

25

Measures 25-28 of the musical score. The system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). It contains a melody in the treble clef and a bass line in the bass clef. The middle staff is a single bass clef staff. The bottom staff is a single bass clef staff. The music is in 4/4 time. Measure 25 starts with a treble clef, a key signature of one sharp, and a melody of quarter notes. Measure 26 continues the melody. Measure 27 has a treble clef, a key signature of one sharp, and a melody of quarter notes. Measure 28 ends with a treble clef, a key signature of one sharp, and a melody of quarter notes.

29

Measures 29-32 of the musical score. The system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). It contains a melody in the treble clef and a bass line in the bass clef. The middle staff is a single bass clef staff. The bottom staff is a single bass clef staff. The music is in 4/4 time. Measure 29 starts with a treble clef, a key signature of one sharp, and a melody of quarter notes. Measure 30 continues the melody. Measure 31 has a treble clef, a key signature of one sharp, and a melody of quarter notes. Measure 32 ends with a treble clef, a key signature of one sharp, and a melody of quarter notes.

33

Measures 33-36 of the musical score. The system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). It contains a melody in the treble clef and a bass line in the bass clef. The middle staff is a single bass clef staff. The bottom staff is a single bass clef staff. The music is in 4/4 time. Measure 33 starts with a treble clef, a key signature of one sharp, and a melody of quarter notes. Measure 34 continues the melody. Measure 35 has a treble clef, a key signature of one sharp, and a melody of quarter notes. Measure 36 ends with a treble clef, a key signature of one sharp, and a melody of quarter notes.

Worship the Lord

37

Measures 37-40: Treble clef melody, Bass clef accompaniment, and a third staff with a single bass line.

41

mf

Gt.

Solo I

Measures 41-44: Treble clef melody, Bass clef accompaniment, and a third staff with a single bass line. A guitar solo (Gt.) is indicated above the treble staff starting at measure 43. A 'Solo I' label is above the bass staff in measure 43.

45

Measures 45-48: Treble clef melody, Bass clef accompaniment, and a third staff with a single bass line.

Worship the Lord

48

Musical score for measures 48-50. The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody of eighth and quarter notes. The middle staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with a dotted half note and a quarter note. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with a dotted half note and a quarter note. The music concludes with a double bar line and a repeat sign.

51 Solo II

Gt.

Musical score for measures 51-53. The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody of eighth and quarter notes. The middle staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with a dotted half note and a quarter note. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with a dotted half note and a quarter note. The music concludes with a double bar line and a repeat sign.

54

Musical score for measures 54-56. The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody of eighth and quarter notes. The middle staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with a dotted half note and a quarter note. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with a dotted half note and a quarter note. The music concludes with a double bar line and a repeat sign.

Worship the Lord

57

Measures 57-59. The music is in G major (one sharp). The piano part features a melody in the right hand and a bass line in the left hand. A crescendo hairpin is present in the right hand, leading to a forte (*f*) dynamic in measure 59. The vocal line (treble clef) has a melodic line with a comma at the end of measure 59.

60

Measures 60-62. The piano part continues with the melody in the right hand and bass line in the left hand. The vocal line (treble clef) has a melodic line.

63

Measures 63-65. The piano part features a melody in the right hand and a bass line in the left hand. A piano (*p*) dynamic marking is present in the right hand. The vocal line (treble clef) has a melodic line. The piece concludes with a double bar line.

Hymn of Praise

Words and Music by
Clare C. Toy (ASCAP)

$\text{♩} = 72$

Gra-cious Lord, we give you thanks and praise For all that you have

4

done; For your strong yet gen-tle care of us From sun to set - ting

8 *Fine*

sun. For the morn - ing's frag - ile beau - ty, and the
For your great, cre - a - tive pow - er, giv - ing
For the saints that through the a - ges sang the
For your Son who came to save us, stoop-ing

Hymn of Praise

11

eve - ning's ro - sy skies. As we come to this day's
 life to large and small. For your love — which sus -
 glo - ry of your Name. For the saints we know and
 down to fal - len earth. For the Spir - it that He

14

Repeat refrain after last verse

wor - ship, we let our prai - ses rise!
 tains us, we praise You, Lord of all!
 cher - ish who serve you with - out shame.
 sent us, em - pow - 'ring us to serve.

Lord Have Mercy

Unison Choir and Congregation with Organ

Traditional

Clare Toy (ASCAP)

The musical score is written for a Unison Choir and Congregation with Organ accompaniment. It is in the key of D major (one sharp) and 3/4 time. The score is divided into two systems, each containing four measures.

System 1:

- Choir/Cong.:** The first staff shows a unison melody with a whole rest in each of the four measures.
- Organ:** The organ part consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a bass line of eighth and sixteenth notes. The organ part is present in all four measures.

System 2:

- Choir/Cong.:** The first staff shows a unison melody with a whole rest in each of the four measures.
- Organ:** The organ part consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a bass line of eighth and sixteenth notes. The organ part is present in all four measures.

The score is marked with a '5' above the first measure of each system, indicating a measure rest for the first five measures of the piece.

Lord, Have Mercy

9 *mf*

Lord, have mer - cy. Christ have mer - cy.

13

Lord have mer - cy.

Dismissal

Unison Choir and Congregation with Organ

Book of Common Prayer

Clare C. Toy (ASCAP)

♩ = 70

Choir & Congregation

Sw.

Organ

f Gt.

5

5

The musical score is written for a Unison Choir and Congregation with Organ. It is in D major (two sharps) and common time. The tempo is marked as quarter note = 70. The Organ part includes a 'Sw.' (Swell) marking and a forte 'f' dynamic. The solo line begins at measure 5. The score consists of two systems of staves.

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Dismissal

9 *f* Unison Choir and Congregation

Let us go forth in the name of Christ! Al - le -

13

lu - ia, al - le - lu - ia!

For All the Saints

Ralph Vaughan Williams
Arr. by Clare C. Toy (ASCAP)

$\text{♩} = 60$
Gt. (both) 8^{va} -----

Organ

6

11

For All the Saints

This musical score is for the hymn "For All the Saints". It begins at measure 16 and is divided into three systems, each containing three staves. The first system (measures 16-20) features a treble and bass grand staff with a piano accompaniment and a single bass line. The piano part has a melodic line in the treble and a harmonic line in the bass. The second system (measures 21-25) continues the piano accompaniment and the single bass line. The third system (measures 26-30) also continues the piano accompaniment and the single bass line. The score is written in a key with one sharp (F#) and a common time signature (C). The piano part uses a variety of note values, including eighth and sixteenth notes, and rests. The single bass line consists of half and quarter notes. The score is printed in black ink on a white background.

For All the Saints

31 Sw.

Musical score for measures 31-34. The score is in 4/4 time and features a piano accompaniment. The right hand plays a continuous eighth-note chordal pattern. The left hand has a sustained chord in the first measure, followed by a melodic line in the second measure, and then a series of eighth notes in the third and fourth measures. A 'Solo I' marking is placed above the right hand in the third measure.

35

Musical score for measures 35-38. The right hand continues the eighth-note chordal pattern. The left hand plays a series of eighth notes in the first measure, followed by a series of eighth notes in the second measure, and then a series of eighth notes in the third and fourth measures.

39

Musical score for measures 39-42. The right hand continues the eighth-note chordal pattern. The left hand plays a series of eighth notes in the first measure, followed by a series of eighth notes in the second measure, and then a series of eighth notes in the third and fourth measures. The piece concludes with a double bar line in the fourth measure.

For All the Saints

43

Measures 43-46 of the musical score. The music is in 3/4 time and B-flat major. The right hand plays a continuous eighth-note chordal pattern. The left hand provides a simple harmonic accompaniment with quarter and half notes.

47

Solo II

Sw.

Measures 47-50 of the musical score. Measure 47 continues the previous texture. Measure 48 features a 'Sw.' (Swell) instruction and a melodic line in the right hand. Measures 49 and 50 show a 'Solo II' instruction, with the right hand playing a melodic line and the left hand providing accompaniment.

51

Measures 51-54 of the musical score. The right hand plays a melodic line with eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and moving lines.

For All the Saints

55

Gt.

mf

This system contains measures 55 through 58. The piano accompaniment is in 4/4 time, with the right hand playing eighth-note patterns and the left hand playing a steady eighth-note bass line. A crescendo hairpin spans measures 56 and 57. At measure 58, the time signature changes to 3/8. The guitar part enters at measure 58 with a dotted quarter note followed by an eighth note, then continues with eighth-note patterns. The piano part continues with eighth-note patterns in the new time signature.

59

Choir

This system contains measures 59 through 62. The piano accompaniment continues with eighth-note patterns in both hands. The choir part enters at measure 59 with a half note, then continues with quarter notes. The piano part provides harmonic support with a consistent eighth-note texture.

63

This system contains measures 63 through 66. The piano accompaniment continues with eighth-note patterns in both hands. The right hand features some sixteenth-note runs in measures 64 and 65. The left hand maintains a steady eighth-note bass line throughout the system.

67

67

70

The musical score for measures 70-72 is written for piano. It consists of three measures. The key signature is B-flat major (two flats) and the time signature is 3/4. The melody is played in the right hand, with a waltz-like rhythm. The left hand provides a supporting bass line. The score is written on three staves: two for the right hand and one for the left hand. The first measure of each measure contains a repeating eighth-note pattern. The second measure of each measure contains a half note. The third measure of each measure contains a quarter note. The score is written in a standard musical notation style, with a treble clef for the right hand and a bass clef for the left hand. The key signature is indicated by two flats (B-flat and E-flat) and the time signature is 3/4. The score is written on three staves: two for the right hand and one for the left hand. The first measure of each measure contains a repeating eighth-note pattern. The second measure of each measure contains a half note. The third measure of each measure contains a quarter note. The score is written in a standard musical notation style, with a treble clef for the right hand and a bass clef for the left hand.

73

Gt. (both)

For All the Saints

77

80

rit.